UMAG

UNIVERSITY MAGAZINE

CHAINED AT THE CHAPEL

ARRANGED MARRIAGES IN THE MODERN AGE

BY LEWIS MASSOLL

volume 15, number 3
march 9, 1994
A 49er Publication

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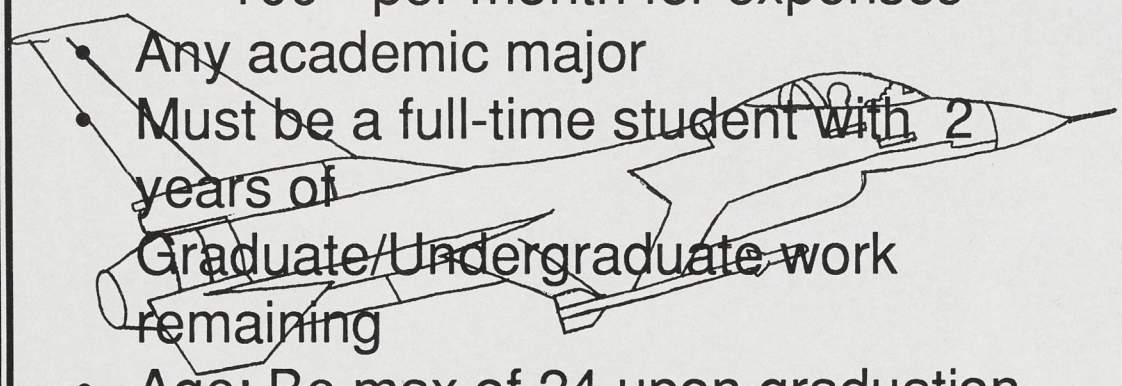

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Journ 262	Magazine Production	MW	12:30 - 16:30 • SPA - 005
Journ 350	Contemporary Magazines	TR	08:00 - 12:00 • SPA - 029C
Journ 376	Publications for Public Rela	TR	13:00 - 16:45 • SPA - 005
Journ 430	Law of Mass Communications	TR	13:00 - 16:45 • SPA - 029C
Journ 478	Public Relations Case Studies	MW	12:30 - 17:00 • SPA - 029C
Journ 498	Internship	T	17:00 - 19:45 • SPA - 029C
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Journ 499	Special Projects	W	10:00 - 12:00 • SPA - 004

May 31 - July 29

Journ 382A	Broadcast News Production	M	10:00 - 12:45 • LA2 - 108

Session II • June 20 - July 29

Journ 490B	Editorial Graphics	MW	08:00 - 12:00 • SPA - 006
Journ 498	Internship	W	17:00 - 19:45 • SPA - 029C
	PERMISSION TO REGISTER NEEDED FROM DEPARTMENT		

Session III • July 11 - August 19

Journ 430	Law of Mass Communication	MW	12:00 - 16:00 • SPA - 029C
Journ 499	Special Projects	W	10:00 - 12:00 • SPA - 004

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editor-in-chief
Jody Marquez-Wood

art director
Matthew Pratt

managing editor
Stacie Hougland

associate editors
Charlote Mulhern
Toril Otsby
Tiffany Watson

associate art director
David Weiner

staff
Scott Drake
Rob Earl
Melissa Gallagher
Tosha Lewis
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business manager
Taunya Reames

business supervisor
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advertising production manager
Jamie M. Eggleston

production staff
Robert Verez
Hugh West
Tyler Rutter

advisor
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publisher
Dr. William Mulligan

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Editor's Note

I think it was Tom Wolfe who once said something like: 'there is no more difficult occupation than that of a writer.' My staff and I would be inclined to agree. The fact remains, though, that there is nothing quite as fulfilling as seeing your words and ideas become a reality in print.

Last semester UMAG began its transition from a more literary, general interest publication to a newsmagazine loosely styled after the L.A. Times Sunday supplement. We have made an attempt to incorporate more feature articles targeting campus readers and including shorter pieces of broad appeal such as book, movie and music reviews. Upcoming issues may include short works of fiction submitted by CSULB creative writing students.

In this time of budget crises, I would like to take this opportunity to thank the powers-that-be for allowing CSULB journalism students to continue to gain invaluable hands-on experience in magazine production. I would also like to thank my indispensable art director, Matthew Pratt, who is a font of graphics and artistic knowledge.

The editor and staff of UMAG welcome any comments or criticisms addressed to the University Magazine, Journalism Dept., CSULB 1250 Bellflower Blvd., Long Beach, CA., 90804.

Enjoy!

Jody Marquez-Wood

Jody Marquez-Wood
Editor-In-Chief

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Kevin Moore
B.A., Communications
CSU Long Beach, 1986
Area manager, South Bay

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The Skinny On Fast Food

A staple of the student diet, fast food need not be synonomous with high-fat, high-calorie meals. Many restaurants now provide sensible alternatives by offering reduced-fat foods and frying with 100 percent vegetable oil rather than animal shortening.

"It's all right to indulge in chicken soft tacos and bean burritos as long as it's done in moderation," said Marianne D'Amore, a Santa Ana-based chiropractor who incorporates nutrition into her practice.

Here, we chart the health-conscious choices for three popular chains near campus.

–Jody Wood

For Your Ears

THE remarkable potency of rock 'n roll music derives, more than anything else, from a disproportionate reliance on testosterone. Since rock's inception, performers have constantly tried to resolve social and personal angst by

venting endless pools of rage and urgency. The 1990s have seen the first real challenge to this condition, as a wealth of independent female voices have been propelled to the forefront by the explosion in alternative music. Two current records, *Under The Pink,* from Tori Amos, and Liz Phair's *Exile In Guyville,* sharply illustrate what the music has been missing by remaining allied to a male point of view.

Tori Amos sings nearly every line like a valediction, diving into her music for emotional refuge like no other vocalist in memory. Her best songs are underlined by a sense of sorrow and loss, yet they can be melancholy and uplifting at the same time. *Under The Pink* is the follow-up to Amos' 1992's debut, *Little Earthquakes,* a bold but somewhat erratic record that included the single, "Crucify." This time Amos sounds more in control of her emotions and better able to channel them into her songwriting. This is music that plays on your mind long after you've finished listening to it. (Amos chose to record *Under The Pink* in an obscure New Mexico studio to ensure that it would sound like no other record; she succeeded).

Amos, a classically trained musician and non-conforming offspring of a devoutly religious family, uses strings, a lilting, almost operatic voice, and her own brightly accomplished piano playing to convey a jubilance and resiliency grounded deeply in a faith in the healing power of music. Tracks like "God", "Baker, Baker," and the anthemic "Past The Mission" are destined to remain alternative radio classics as the criteria for alternative music changes over time.

Under The Pink is an uneven record—the second side is not nearly as dramatic or melodically strong as the terrific first side—but in its best moments it reveals a powerfully original voice, one that offers a resounding testament to survival.

The first thing that hits you when listening to *Exile In Guyville,* 26-year-old Liz Phair's phenomenal debut record, is how much Phair sounds like Keith Richards' little sister. Which is no coincidence, since she crafted this record as a track-for-track counterpoint to *Exile on Main Street,* the Rolling Stones' 22-year-old masterpiece of rock 'n roll machismo that critics have repeatedly voted the greatest rock album of all time.

Phair sings and plays her own guitar too, making her the Mick Jagger and Keith Richards of her music. *Exile In Guyville* has the same garage sound and wasted elegance as its predecessor. Like the Stones, Phair favors short, potent blasts of rhythm built on simple but infectious guitar hooks. The

teenage gusto of the lyrics is tempered with healthy black sarcasm, as when Phair sings, "I'll fuck you 'till your dick is blue" on the typically blunt "Flower".

What saves the record from being trite, aside from its snappy execution of a cliched musical formula, is the confidence Phair brings to her material—the sense of verisimilitude that permeates her stoned, Marlboro-coated 26-year-old voice. Like Amos, Phair uses music as a refuge; but while Amos seeks healing from a variety of wounds, Phair suffers specifically from the slings and arrows of romance, a shitstorm that she seems to suggest blows just as hard on a woman.

–David Weiner

Not Caught Behind the Orange Curtain

UMAG speaks with Standing Hawthorn

Local music ... it's not just the same old L.A. scene anymore. The Orange County curtain is rising on a stage set for bands like Standing Hawthorn, an alternative college radio band who has garnered a firm following in the Orange County area.

Paul Shulte, Vocalist for Standing Hawthorn photo by Claudia Cole

Vocalist Paul Schulte, guitarist Chris Judd Karn, bassist Brent Loomis and drummer Stoner formed the group during their junior year in high school. Now, with two albums behind them and a record deal on the horizon, Standing Hawthorn is definitely on the way up.

Recently the band, manager Brian Porter, and band assistant Doug Krone spoke with ***UMAG*** about their burgeoning success.

UMAG: Where did you get your name?
PS: Standing Hawthorn was a fluke. It was supposed to be Standing Hampton (a British expression for an erection), but .... As of now, it means 'standing up for nature and poetry.'

UMAG: How does it feel when you are compared with bands like R.E.M. and The Smiths?
BP: It's more flattering now than when it first started. It's hard to live up to, especially when you're trying to do your own stuff. But I'd rather the band be compared to names such as those than groups that are shitty.

UMAG: Is there a place in today's music for Standing Hawthorn?
CJK: Yeah, I think there is, because the music is getting harder. There's a trend that's kind of leaning toward more alternative. But we're different from them. We have the mellow stuff, we have the hard stuff, and we're not so clean, not so polished.
PS: Of course there is! I think we're alternative but we're good musicians.

UMAG: What are your future plans?
S: Go around the country and have fun doing it.
BL: To be the best band in the world without selling out.

UMAG: What is the band's potential?
DK: We have worked our asses off ... I believe we have the potential to be as successful as any band out there today.

Standing Hawthorn most recently played the Coach House in San Juan Capistrano. Look for their latest album, *Itch*, at Tower Records.

—John Ohman

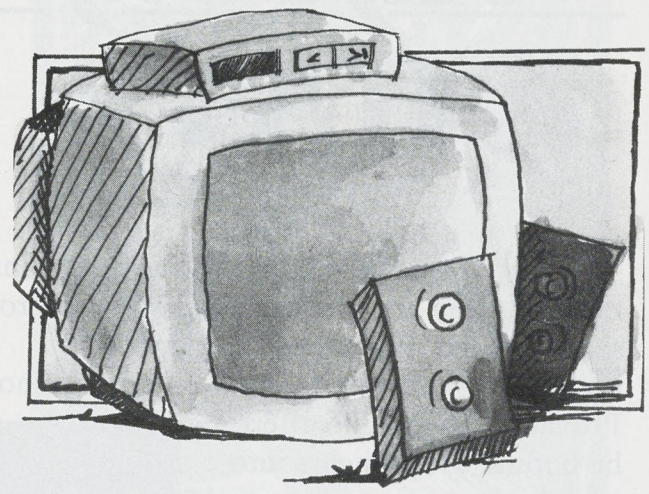


illustration by Micheal Drew

COMING VIDEO RELEASES

March 2

Demolition Man: Sylvester Stallone, Wesley Snipes

The Good Son: Macaulay Culkin, Elijah Wood

March 9

So I Married an Axe Murderer: Mike Myers, Nancy Travis

Manhattan Murder Mystery: Woody Allen, Diane Keaton

March 16

Gettysburg: Jeff Daniels, Martin Sheen, Tom Berenger

March 23

The Fugitive: Harrison Ford, Tommy Lee Jones

Money For Nothing: John Cusak

Fatherhood: Patrick Swayze

What's Love Got to Do With It: Angela Bassett, Laurence Fishburne

A Bronx Tale: Robert DeNiro

March 30

The Joy Luck Club: Tamlyn Tomita, Joan Chen

Mr. Wonderful: Annabella Sciorra, Matt Dillon

Fearless: Jeff Bridges, Rosie Perez

HATE ON DISPLAY

Descending down the spiraling ramp, visitors are greeted by rows of stacked video monitors displaying the image of the white male host, Provacateur. "Hello there!" he booms. He launches into a speech about acceptance and discrimination and indicates a set of double doors behind the group marked "prejudiced" and "not prejudiced."

David, the tour coordinator, explains that the "not prejudiced" doors lead nowhere "because we are all prejudiced in some way, whether we are conscious of it or not."

February marks one year since the Los Angeles-based Museum of Tolerance-Beith Hashoah (House of Holocaust) opened its doors to the public. According to Auschwitz survivor and famed Nazi-hunter Simon Wiesenthal, its mission is "to help reduce hate."

Shuffling through the "prejudiced" doorway, the group encounters a multitude of gadgetry and user-friendly computers in a large room known as the Tolerance Workshop. As visitors walk through a dark passageway known as the Whisper Gallery, they are assaulted by harsh racial slurs. "Faggot," a voice hisses. "I'm talking to you, nigger," another rings out. "Goddamn beaner, lousy gook, loudmouthed kike..."

Designed to involve the visitors, an interactive video explores the Rodney King trial and the 1992 L.A. riots through various timeline segments. The group is then asked challenging questions which are compared with the responses of past participants.

"The Other America" exhibit allows visitors to access a hate map of the United States, where color-coded pins point to the more than 200 racist groups located thoughout the nation.

It Is Called Genocide, a shocking short film on the atrocities committed in the 20th century, includes gory footage from the 1970s Pol Pot Regime in which more than two million Cambodians were slaughtered.

As visitors walk through a dark passageway known as the Whisper Gallery, they are assaulted by harsh racial slurs. "Faggot," a voice hisses. "I'm talking to you, nigger," another rings out. "Goddamn beaner, lousy gook, loudmouthed kike..."

"Ain't You Gotta Right?" illustrates the 1960s civil rights movement fought in the South.

Rabbi Marvi Hier explained that the high-tech imagery is used because many young people do not read. "This medium is much more comfortable for them," Hier said.

Prior to the tour, each visitor receives a photo passport of a Jewish child whose life was altered by the events of the Holocaust. The passport is updated as the tour progresses. The start of the journey finds onlookers eavesdropping on conversations at an outdoor cafe in 1930s Germany. A young soldier comforts his Jewish girlfriend, telling her not to fear Hitler and his radical ideas, while a German doctor tells his wife that he agrees with Hitler's ideology of "healthy bodies." Visitors witness the rise of Nazi power, the banning of Jewish shops and the enactment of the Nuremberg Laws, which stated that Jews in Germany were not considered citizens and could not marry Germans.

As the group walks across a dirt-covered floor, passing through the gutted and vacant Warsaw Ghetto, the narrator explains that the Polish Jews of this community have been sent to the death camps. A replica of the gates of Auschwitz loom overhead and guests must choose between twin portals labeled "Able-Bodied" and "Children and Others." The narrator explains that the second door meant death for children and the ailing.

The crowd moves into the "Hall of Testimony," a stark concrete room where visitors sit on long stone benches, listening to painful stories told by Holocaust survivors. Following the testimonials, each member learns the outcome of their passport child. More often than not, the child has been murdered by the Nazi regime.

Those critical of the museum include New York Times writer Judith Miller, author of "One, by One, by One: Facing the Holocaust." In a recent interview, she accused the museum of "vulgarization," and noted that some Jewish scholars find the museum's high-tech approach very disrespectful. However, others feel this method is necessary to reach a society that demands stimulus. "It is the way we learn," said California State University, Long Beach student Vivienne Rodriguez. "We need quick immediate stimulus. If people leave talking about it, that is what matters."

Simon Wiesenthal Museum of Tolerance, 9786 W. Pico Blvd., Los Angeles. (310)553-8403.

–Rebecca Alber

illustration by Micheal Drew

21st Century Vitamins

A dizzying array of bottles and vials line the vitamin shelves at Mother's Market, a Costa Mesa-based natural foods store. Research suggesting that vitamins may protect against a host of illnesses ranging from the common cold to heart disease and cancer have many consumers clogging the aisles sorting through what appears to be thousands of products to augment their diets.

The April 6, 1992 issue of *Time* Magazine reported that a 1970s worldwide population survey unveiled a consistent link between diet and health. A diet low in vitamin C appeared to be associated with a higher risk of cancer, low calcium intake possibly led to higher incidences of osteoporosis, and not enough folic acid was linked to the increased chance of birth defects.

But the thought of downing a handful of vitamins daily may deter many otherwise health-conscious Southland students, while others may have trouble digesting store-bought supplements which are often coated with shellac and bound with talcum powder fillers, providing no nutritive value.

"Many vitamins are coated with shellac to increase their shelf life," said Robert Janda, an Orange County-based chiropractor who incorporates nutrition in his practice. "But once the bottles are opened and the vitamins are exposed to oxygen, they lose much of their nutritive value."

A new player entering the field of dietary supplements may provide an alternative. Distributed by Phoenix-based Mayor Pharmaceuticals, Vitamist nutrient spray boasts being the only supplement listed in the Physicians Desk Reference (PDR). "The PDR only lists items that have met stringent FDA standards," Janda said.

Janda explained that vitamist is sprayed directly into the mouth. Because blood capillaries are located close to the surface, the nutrients are readily absorbed into the bloodstream. "This method completely bypasses the digestive system, which makes it a wonderful alternative for people who either can't digest vitamins or have allergic reactions to them," Janda said.

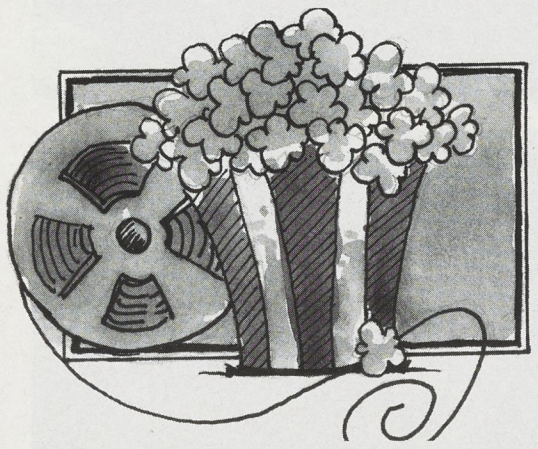
Janda added that at roughly $20.00 per one month supply, the cost is comparable with many better quality vitamins on the market, without any of the drawbacks. Because the vitamin is in a liquid form, no binders or fillers are necessary. While much of a nutrient in pill form is lost in the digestion process, Vitamist boasts a 90 percent absorption rate.

"I have been using the Vitamist B-12 spray for about two months now," said Orange Coast College student Kelly Kim. "By eating right and using the supplement, I have had an obscene amount of energy!"

-Jody Wood

illustration by Micheal Drew

illustration by Micheal Drew



For Your Eyes

ANGIE

Geena Davis, Stephen Rea

Martha Coolidge directed this comedy starring Davis as an Italian-American woman who decides to have a baby out of wedlock, setting tongues to wagging about town. Tentative April release.

CHINA MOON

Ed Harris, Madeleine Stowe

Small town detective Harris finds himself caught in a dangerous triangle with Stowe and her rich, abusive husband. John Bailey directed this March 4th release.

CLIFFORD

Martin Short, Charles Grodin

Comedian Martin Short stars as the rambunctious ten year old nephew left in the care of Uncle Grodin, who uses the situation to impress fiancee Mary Steenburgen. April 1 release date.

GUARDING TESS

Nicolas Cage, Shirley MacLaine

Cantankerous former first lady MacClaine keeps Secret Service agent Cage on his toes in this Tristar comedy. March 11 release.

THE HOUSE OF SPIRITS

Meryl Streep, Jeremy Irons, Glenn Close, Winona Ryder

Adapted from Isabel Allende's best selling novel chronicling the lives of Chile's Trueba family during a time of political upheaval, this April 1st release boasts an all-star cast. Bille August directs.

THE INNOCENT

Anthony Hopkins, Isabella Rossellini

John Schlesinger directed this World War II drama starring Campbell Scott as a British Intelligence officer who falls in love with Berliner Rossellini to the dismay of friend Anthony Hopkins. May release.

LITTLE BUDDHA

Keanu Reeves, Chris Isaak, Bridget Fonda

Bernardo Bertolucci directs this epic sage of a modern American family whose small son is believed to be the reincarnation of Siddhartha, better known as the the founder of Buddism. Late April/Early May release.

Avec Plaisir

words by Charlotte Mulhern
photos by Paul Connors

Picnicking beneath the draping branches of a nearby tree, two peasant maidens in low-cut, tight-waisted gowns giggle over the latest gossip while flirting with a local merchant. In another corner of the grove, aristocrats and friars guzzle wine from heavy goblets and gluttonize in a lavish feast. Suddenly, much to the surprise and interest of those who have gathered here, a handsome musketeer in tights and a plumed hat emerges from the thicket, his blade raised toward the black-caped man who has distressed the damsel.

They are actors joining together on this springtime afternoon to bring to life scenes of times long past. While the performers invariably steal the spotlight, California State University, Long Beach theater department costume designers contribute much to these authentic representations of historical and dramatic figures.

"I like turning out a top-quality product and making sure things are done properly," said CSULB graduate Dave Larson, who handles the technical aspects of costume design. "When you make it yourself, you know the quality of the product."

Larson's specialty, however, is not limited to design. "What I want to do when I get out of here is work film, television and probably theater in the summer, doing wigs and makeup."

The on-campus costume shop gives students valuable hands-on experience with its extensive collection of costumes. "It covers everything from Ancient Egyptian to the present—there's a couple

of costumes here from almost every area." While the collection is mostly used for student productions, the shop makes rental agreements with other schools.

Larson has worked behind the scenes of virtually every CSULB theater department production in the past two years. He is currently working on nine pairs of pants for the upcoming feature Children's Hour, in addition to assisting with make-up and hair for various Long Beach Civic Light Opera performances.

Angela Chavez Vasquez interned for three months with the famous Ringling Brothers and Barnum & Bailey Circus before attending CSULB. "I'll always be somewhat involved in theater, no matter what I do in the future," she said.

A New Mexico native, she currently works in the CSULB costume shop while earning her degree. "It's all a collaborative process," she explained. "You research and try to develop your ideas with what the director wants."

Costume technician Kris Saints has worked for such groups as Opera Pacific, South Coast Repertory and a few Shakespeare Festivals. "My favorite part of the process is deciding how to go about things, how to start, or how to pattern things...trying to figure out how everything goes together," she said.

Naomi Rodriguez's costume designs showcased in California Repertory's *Hamlet* and CSULB's *The Heidi Chronicles* can be seen in the upcoming university production of *The Children's Hour.*

Avec Plaisir

Avec Plaisir

"The whole process of designing a costume takes about six weeks," she said. "First, you get the play and you read it a couple of times—get to know it, the characters and all that. Then you meet with the director and they give you their concept of what they see happening with the play. "

As a teenager watching the Civil War epic *Gone With the Wind,* Liz Hubner thought, "Oh my God—I really want to do costumes!" But it was only after an unsatisfying career in broadcast journalism that she returned to her early ambition. Today, she is only a few months away from a Masters of Fine Arts at CSULB.

"The most rewarding thing for me is to take a play and really do your character analysis while working together with the lights, the scenery and all the other elements that make a show work," she said.

Although she enjoys the theater, Hubner believes that she will eventually work for films as well. "I really love the theater but unfortunately, theater doesn't pay a lot. Financially, I don't know if I could do it just for the love of theater."

"My passion is design, not performance," added Sean McMullen, a December '93 CSULB graduate. "While performance is only there for the moment... design is tangible; part of you lives on."

MODELS:
Scott Bonnell, Lori Domke, Armando Duran, Alicia Ellsworth, Tony Foster, Autumn Rain Gladding, Lisa Hashimoto, Stephen Humphreys, Matthew Jones, David Larson, Becky McMullen, Sean McMullen, Doina Roman, Kimberly Seder, Jason Seibold, Blake Stevry.

CHAINED AT THE CHAPEL

IN THE ABSENCE OF LOVE — A STORY OF THREE ARRANGED MARRIAGES.

BY LEWIS MASSOLL

ART BY STANLEY

Sweating in a white lace gown on a steamy Texas afternoon, 19-year-old Narisa Prater fought to calm her queasy stomach and entertained thoughts of leaving her fiance Brian at the altar.

"Before the ceremony, I accidentally ripped my dress and ran to the bathroom where I threw up," Prater, now 27, said. "The guests waited at the reception hall for hours but I only saw them for about five minutes at the most. On the night of my honeymoon I slept in the bathtub ... and when I shunned him away, he asked me to give him a break. I replied by saying, 'I did when I married you.'"

When Prater reflects on her first month as a young Filipino bride, she can only remember the hardships she endured to uphold the tradition of arranged marriages still practiced today in countries like Kenya, Mexico and the Phillipines.

"When we were at the altar, I paused for a long time before saying 'I do.' Brian said, 'You better say yes, dammit.' Everyone expected me to go through with it so I couldn't let them down," Prater said.

Parents hand-pick their children's spouses-to-be with the intention of providing their daughters and sons with economic security. Regardless of whether these young people approve of their parents' selections, they feel an obligation to honor their chosen spouses and fulfill their parents' wishes.

Couples often opt to visit the United States and experience the Western lifestyle before returning to their homeland and the inevitable wedding.

Ms. Lillian Odoyo, an exchange student from Kenya, illustrates such stalling tactics. Embracing the opportunity of academic life at California State University, Long Beach, she views her marital arrangement optimistically. Although she is enjoying the single life, she believes the marriage will survive because of their compatibility.

"It will work perfectly well because our interests are similar and we both like to travel," Odoyo said. "We do have a lot in common...we laugh a lot and enjoy sports together. I've coaxed him into going to the gym and playing golf with me. He is a corporate vice president back in Kenya, so I told him he should learn how to play golf since it is typically played by rich businessmen.

"I don't think it's love, but it's a duty I have to do. I've known him for a while now and we're sort of like best friends. A lot of my Muslim and Iranian friends that I've met here in the United States are in the same situation."

Unfortunately, Prater did not find the same compatibility with her husband. Feeling pressure stemming from her Filipino heritage, she put forth an enormous effort to please her husband and her parents. She accommodated all her husband's requests and remained faithful to him despite seven years of emotional and physical abuse.

"He treated me like a possession," she said. "I was a perfect slave. I cooked and cleaned for him and when he got home from work, I gave him a massage before he took a nap. Then when he woke up, dinner was ready for him. Now he tells me he misses me, but now when I think about it, who wouldn't love being treated like a king?

"Even though he beat me up, I don't hate him," Prater added. "After living with someone for such a long time, you share a lot of good times along with the bad times. But eventually all I could remember were the bad times.

"I didn't sleep with my husband for over two weeks after the wedding," Prater said. "In fact, I made him sleep on the floor. One night he grabbed me by my ankles when I was going to the bathroom and I started screaming. My mother came in and asked why I was screaming and why he was sleeping on the floor. I said, 'Look, I went through with your planned wedding, but I didn't promise to have sex with him!'"

Divorcing her husband meant much more than a break-up for Prater, who still bears the emotional scars. "My mother was extremely upset by our splitting up because it was a reflection of her judgment," Prater said. "You would think with my mother barely escaping an arranged marriage herself, she would go out of her way to avoid inflicting the same hurt on me." Prater and Odoyo's mothers were both subjected to arranged marriages and they still insisted on repeating the tradition.

"A lot of people don't have a choice," Odoyo said. "My mother didn't have a choice because she came from the Luau Tribe and their marital traditions are very strong. If I would have stayed in Kenya, I would have had to get married right away." But getting an education will make the best of the arrangement, improving her self-esteem and increasing her value as a "bridal commodity."

Odoyo explained that arranged marriages involve the exchange of a traditional bride price. "The usual trade is one or two cows, but I am assumed to be worth more because my parents have a lot invested in me, and I am going to school," Odoyo said. "I also have more worldly experience than most girls in my tribe. That is important because it ups the price."

Odoyo believes that education is very important to the women in her tribe, especially because of the value system of the dowry. An education also allows them to pursue other endeavors aside from the tribe's limited agricultural jobs or household duties.

"If they can go to school, they can help support the family and themselves if that time ever comes," Odoyo said. "If they never leave the village, they are destined to be housewives and cooks for the rest of their lives.

"You still need to know how to cook and clean though. If I didn't, it would be shameful to my mother. My husband could send me back for a while, until I learn how to properly cook, clean and take care of him. This would be very embarrassing for my family," Odoyo said. "This guy has a lot invested in the dowry, so at the very least, I better know how to cook."

According to Odoyo, if a woman decides to marry a man her parents reject, the consequences could be as devastating to family relations as a divorce.

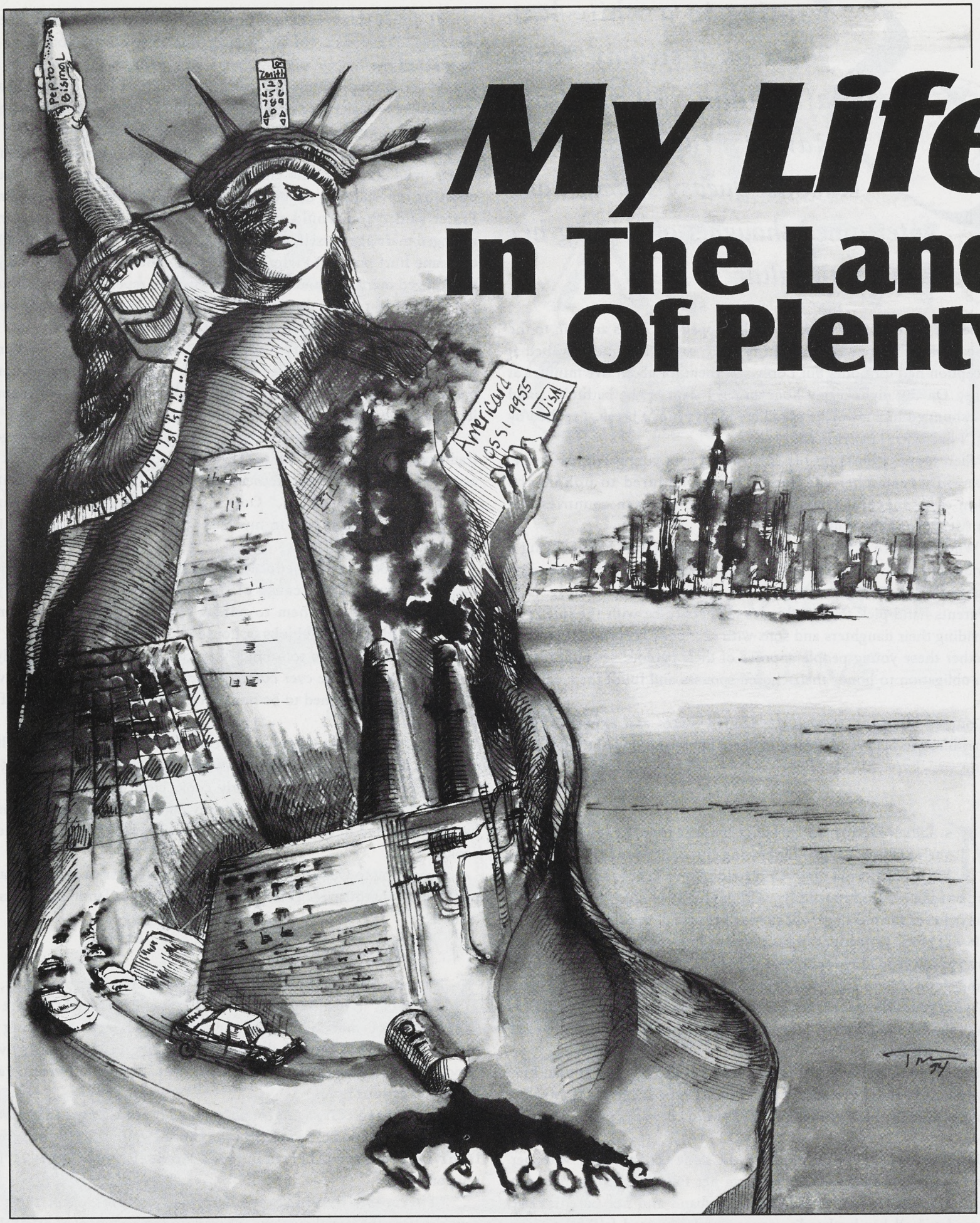
Yasmin Alibhai-Brown, in his article, "Marriage of Minds, Not Hearts," (*New Statesman and Society*, Feb. 1993), wrote that arranged marriages last longer than marriages following "the dictates of passion." Because the aftermath of divorce is so destructive, he concludes, these couples try harder to keep their relationships afloat during precarious times.

Prater disagrees, saying Americans who are trapped in disastrous arranged marriages are more likely to join the millions of other couples in divorce court rather than seek counseling to work at their relationships.

"Therapists dealing with arranged couples must take into consideration the social customs inherent to their country of origin," said Carol Francis, a Torrance-based clinical psychologist and marriage counselor. "Arranged marriages often end with a great deal of hostility, a great deal of not being able to adjust to the differences intrinsic in each of them, and also just the resentment of not having a choice in their lives."

Francis added that while Prater and Odoyo's situations may not typify all arranged marriages, they do reveal the cycle of tradition involving the family unit and the power parents in these countries have over their children.

"I try to help them find love...if there is any love," Francis concluded.



My Life In The Land Of Plenty

"I'm A Legal Alien"

story by Roland Austinat

art by Tom Milam

Would you like spending a year as a student at a foreign university? I bet you would. I did, spending my second senior year at California State University, Long Beach.

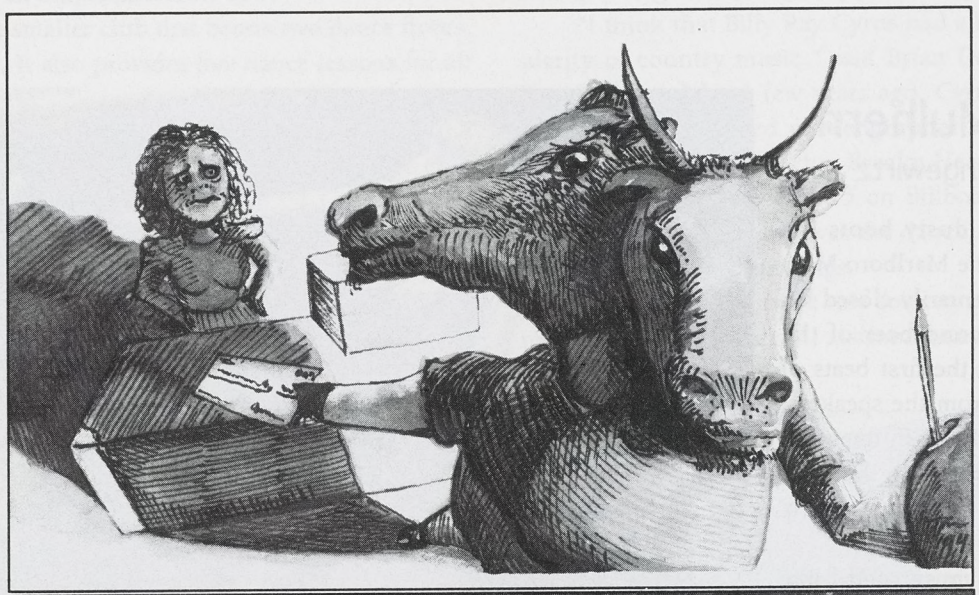
When I tell people I'm from Germany, I always get questions like, "How do you like it here? What are the differences between living in the United States and in Germany? Is California as you expected it?" I'll try to give some answers.

Let's start with the two universities and the most important thing for students all over the world: money. Here you pay $803.50 as a full-time student for one semester; at the University of Essen, only $90. Included in that amount is a free all-day bus and train ticket for the whole Ruhr river area. And there is no extra charge for tuition, whether you're a foreign student or not — compared to the $2460 I pay for 10 units as a non-resident at CSULB.

When it comes to classes, you also find some differences. At UE, you don't have to register for a single class, and you can drop classes any time without running for the dean's signature. That means you can take as many classes as the day's 24 hours allow you. Of course, there's a mandatory number of classes you must take for your degree. But you can attend other classes you're interested in without extra cost.

A comparison between the two countries gets a little more complicated when it comes to everyday life. For me, a trip to an American supermarket becomes an adventure every time—ounces, pounds, gallons, quarts, inches. (If you don't get my confusion, try converting these units into the metric system.) Furthermore, after several months in the United States, I got lazy and tended to read prices on products as prices in my home currency rather than thinking of the exchange rate. I thought, "Hey, this is only half the price than in Germany—let's give it a try!" Until I got I monthly credit card bill. Credit cards. Before coming to the United States, I had never used a credit card. In Germany, you pay everything in cash. If you use a check, people look at you as if you were a two-headed cow.

It gets fascinating when it comes to American products: hundreds of different cereals, juices in all colors and strange drinks like Dr. Pepper and rootbeer. Although I like Dr. Pepper, a daring self-experiment with rootbeer showed only one result: I threw it in the trash-can. A friend of mine said it tastes like Pepto-Bismol. I don't know how Pepto-Bismol tastes, but if it's that way, I'm glad I haven't tried it. And something is always on sale here: "Columbus Day Sale," "Veteran's Day Sale," "Thanksgiving Sale," "6-to-16 Hour Sale;" why not be honest and invent a "Monday," "Tuesday" or "Everyday Sale?"



What I didn't expect is that the cost of living is much higher here than in Germany. Products like chocolate, toothpaste, or cereal are nearly twice as expensive. The rent for a studio in California would pay for a one bedroom apartment with kitchen, bathroom and living room in Essen. If you go out for dinner, you easily pay double of what you would in Germany. A 10-topping pizza in Germany costs roughly the same as a plain cheese pizza here.

One thing that worries me is the American throw-away mentality. You get dozens of plastic bags when you go shopping and almost everything is sold in non-reusable bottles and cans. In Germany, we use glass bottles for soda, coke and beer. When empty, you bring them back to a store which sends them to breweries for cleaning and refill. There's a redemption value on these bottles, too, and the system works well.

In general, people here seem careless about the use of water, energy and other resources. The television is on all the time, air conditioners run on full power with the windows open, and the lights are on when nobody's at home. In my neighborhood, a guy even used his lawn sprinkler after it rained the whole night!

A word on alcohol. It's funny that you have to show your I.D. here to buy a six-pack until you're 30-years-old. In Germany, kids buy beer for their parents without problems, although the law says you must be 16-years-old to buy low alcoholic drinks. It seems Americans can't cope with alcohol. At several parties, I noticed Americans were the first ones to get drunk. And I even saw a guy driving home after drinking a whole bottle of gin!

Transportation is another area of great difficulty in Southern California. A crazy thing about Long Beach bus stations: You never find a route schedule directly attached to the sign-pole, so if you don't have a schedule with you, bad luck. Further, gas prices here are much cheaper than in Germany — the same gallon of gas that costs you $1.01 here would run you $3.10 in Essen. But car insurance is really cheap in Germany because it's mandatory. People tell me that it's mandatory to have insurance in the United States, too, but nine of 10 people I asked didn't have it. And if you've heard about the lack of speed limits on the German Autobahnen, well, that's right for about 60 percent of them — with a maximum of three lanes per direction, you might only get a chance to drive faster than 80 miles per hour in the evening when everybody's at home. Here, the freeways are crowded around the clock.

One thing I didn't expect is the "ignorance" Americans possess toward geography, global events and foreign languages. Maybe the news industry here focuses too much on America and U.S.-related topics. In Germany, you get a broader view of what's going on around the globe. If you ask a German between 16 and 46 about the location of American

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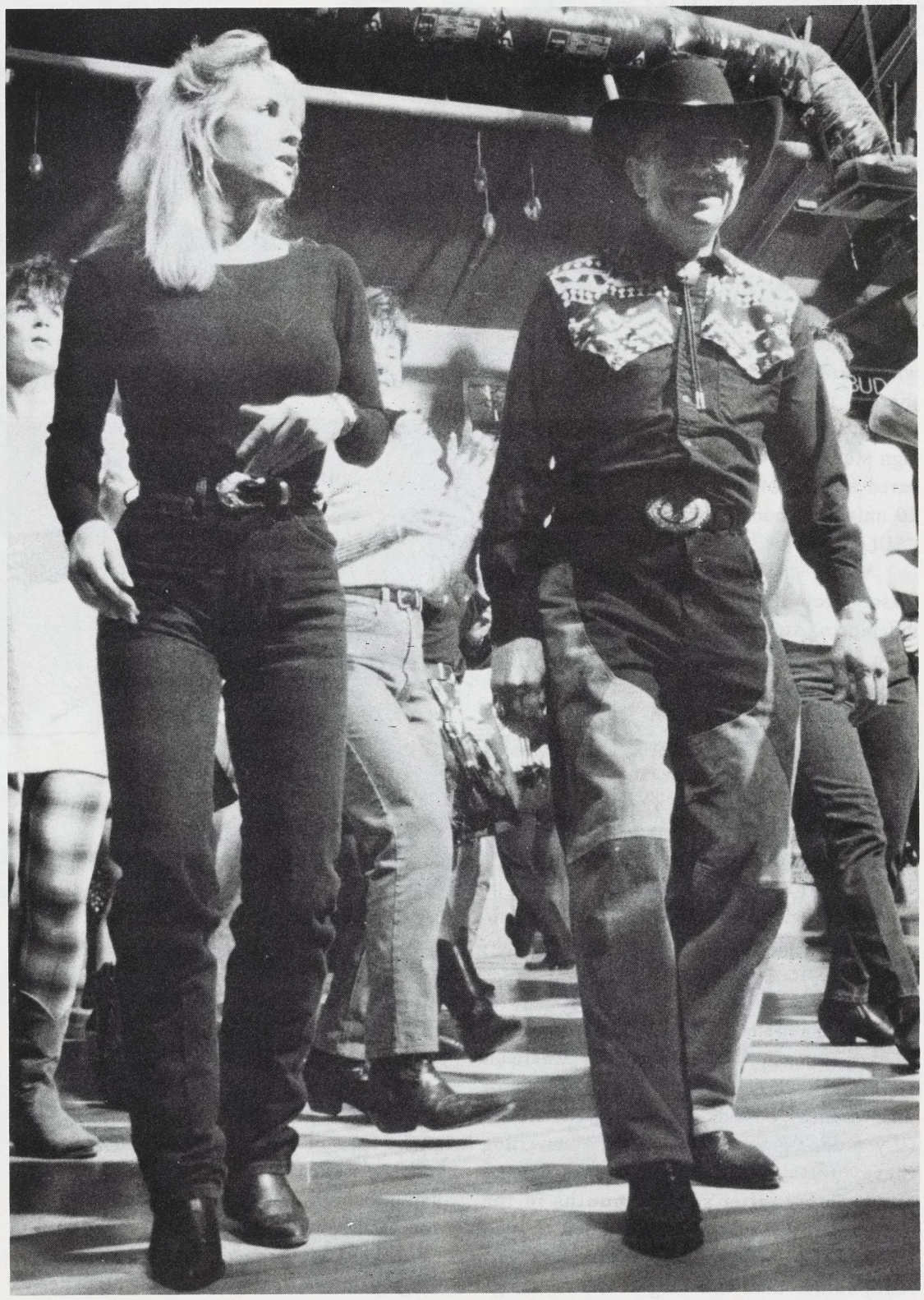
Legal Alien

COWBOY

Suburban Cowboys Kick-Up Their Heels In Southern California

by Charlotte Mulhern

Photos by Sarah Reingewirtz



Wearing faded Levis and dusty boots, he bore a striking resemblance to the Marlboro Man. Rugged and unshaven, he momentarily closed his dark eyes and chugged his second beer of the evening, sighing contentedly as the first beats of the new Alabama song pulsed from the speakers. Grabbing his suede hat, he raced to join the other country western line-dancers crowding the floor and disappeared into the herd of boot-stompin' cowboys.

"I like to dance to country music, and I like to drink to country music," David Calahan, 35, explained. "I've been to other bars, but the girls seem to be a lot more friendly here."

The popularity of country western music, dancing and fashion has grown steadily in recent years. What was once solely associated with the honky-tonk bars of the Midwest and Texas is now spreading across the nation, transforming into a newer, hipper craze. On weekend nights, crowds thrive in the iridescent glow of beer signs while lounging in black and white cowhide chairs or two-stepping on the main floor.

If Billboard charts and record sales are any indication, country music is sweeping the nation as up-and-coming artists close the gap between country and Top-40 radio.

In 1992 and 1993, country artists snagged seven of the top 25 awards for female vocalists. And newcomer Garth Brooks, who debuted on the country scene in 1989, has achieved top status for singles and album sales combined. He has also been named entertainer of the year at the Country Music Awards for the past three years, and is currently planning a global concert tour, scheduled to begin in March.

Country music has gained national and international attention and country artists have even been asked to appear at America's most widely watched sporting event: the Superbowl. Last year, Brooks charmed hundreds of thousands with his half-time performance. And this year, country stars stole the spotlight once again, with performances by favorites Clint Black, Travis Tritt, Tanya Tucker and the Judds.

The increasing popularity of country music has also spread to the nightclub scene. According to Billboard magazine, more than 1,000 dance clubs across the nation spin country music discs. A few of these can even be found here in the L.A. area.

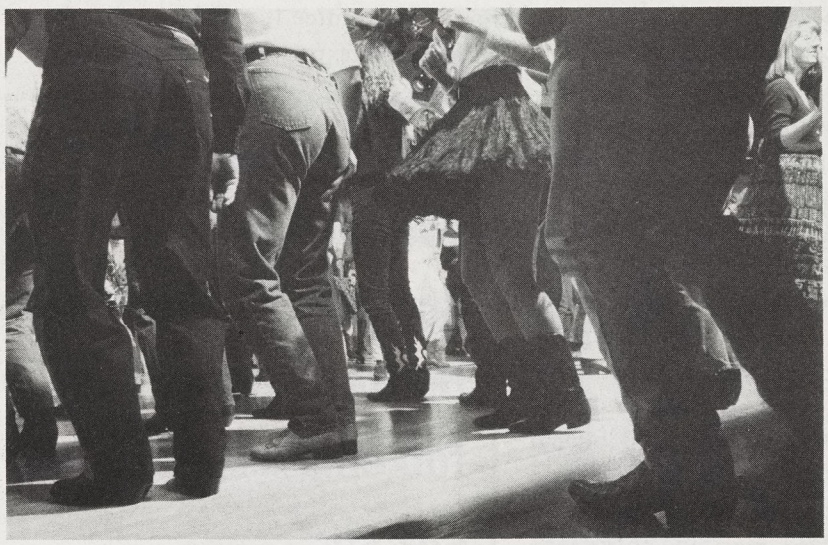
California State University, Long Beach student Krista Schreiber, a self-professed "country-clubber," first encountered Anaheim's Cowboy Boogie four months ago. "I found it to be large, and it was a little intimidating," she said. "I felt kind of like I was on display, like everybody was judging me. The people didn't seem as friendly as they do at Denim and Diamonds in Huntington Beach. I have to say that Denim and Diamonds

JUNKIES

is my favorite place to go—it has a friendly atmosphere. I don't know, I feel comfortable there; it's like an old, comfortable boot."

Denim and Diamonds is a smaller club that boasts two dance floors, three bars and two pool tables. It also provides free dance lessons for all ages—perfect for newcomers.

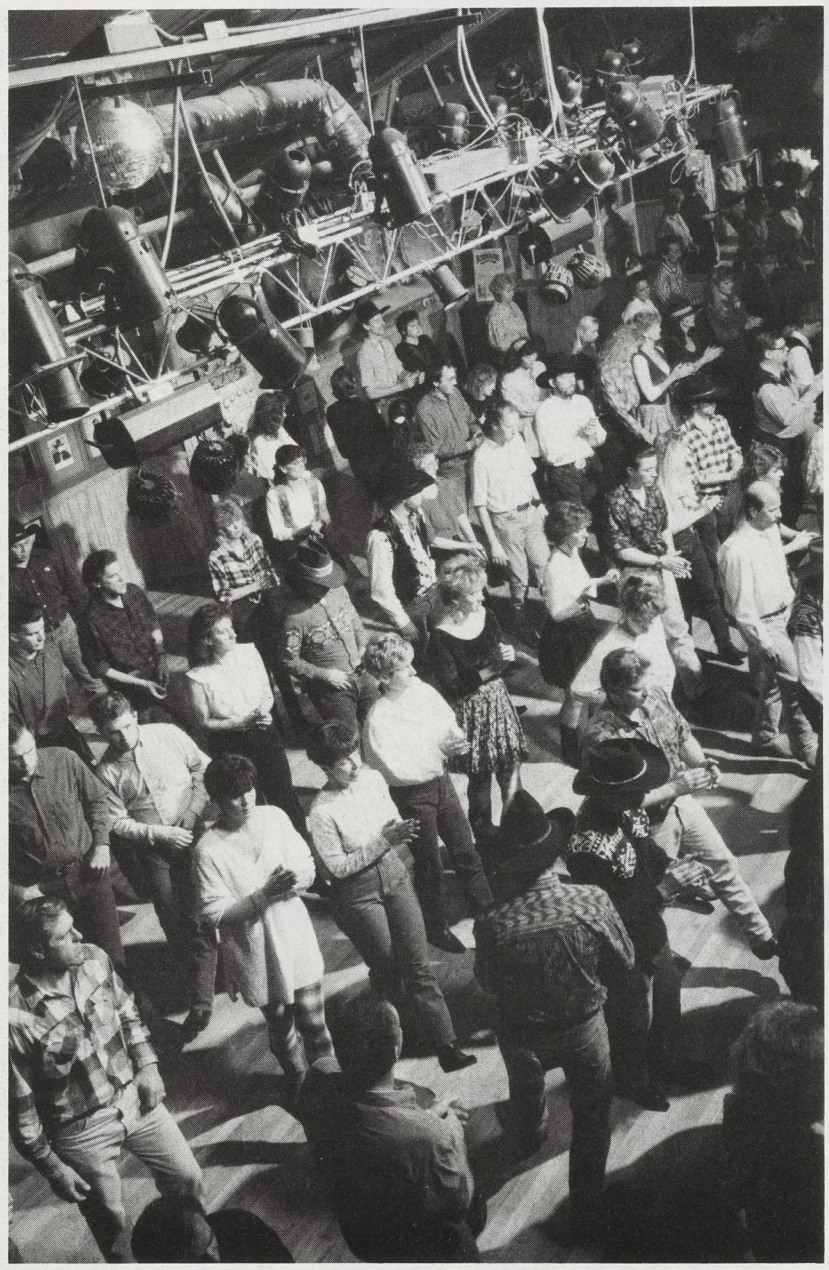
CSULB speech communication major Jennifer Fraga leaned on the loft railing from Denim and Diamonds' second story, surveying the club below her. It was her first time at a western bar. "I frequent the alternative club scene, so this is really different for me," she said. "I'm always taking my friends to my clubs, and it's nice sometimes to go somewhere else and see what they do. Like I said, it's not my scene, but I'm still having fun."



Those new to the country scene may not have much fun if they don't know how to dance. The recent country music phenomenon has renewed the popularity of line-dances—those individually performed, choreographed dances where everyone forms lines, stepping, stomping and spinning to all of country's chart-topping hits.

"I think that Billy Ray Cyrus had a lot to do with increasing the popularity of country music," said Brian Darnell, assistant manager of Boot Barn in Lawndale. A few years ago, Cyrus, that long-haired country boy, hired Nashville-based choreographer Melanie Greenwood to design a dance for his single, "Achy, Breaky Heart", a song which later went platinium and ended up No. 15 on Billboard's "Hot 100" list of 1992. The song was a smash and so was the dance, influencing other artists to create dances to go with their songs.

"The first time I went to a country western bar, I felt really uncoordinated," said Kori Baldwin, assistant manager at Oshman's Sporting Goods in Los Alamitos. "There are so many dances, and I only know one, the 'Tush Push.' And that's something I really didn't like about the country clubs I've been to. You end up sitting out too much."



Country line-dancing has come a long way since the simple "Electric

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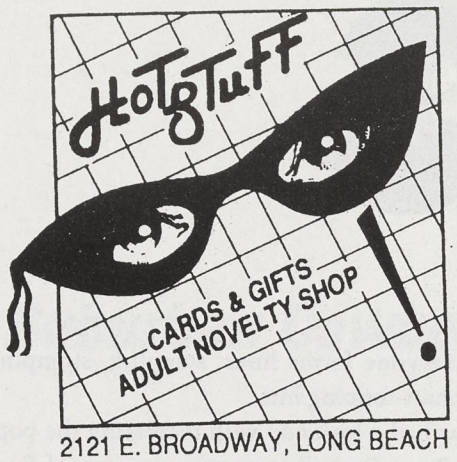
Cowboy Junkies



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Cowboy Junkies — continued from page 19

Slide." Today, dancers do the "Tumbleweed" and "Slap the Leather," and it seems like every Saturday night there is a new dance to learn. These also get more and more complicated to figure out and sometimes, if novice dancers aren't careful, they might get trampled while out on the main floor.

With so many new dances to learn, many clubs now offer free dance lessons for all ages, with some exceptions (Cowboy Boogie charges $10). Instructions are not just restricted to line-dancing; the two-step and other partner-oriented dances are taught as well. Or, the country western newcomer can buy instructional videos to practice in the privacy of home. Greenwood, who choreographed "Achy, Breaky Heart," recently came out with a third video in her series, "Hot Country Dancin'," which teaches the most popular steps at a pace easy enough for beginners.

Despite its popularity, line-dancing is not for everyone. In a dark corner of the Cowboy Boogie parking lot stood a lone attendant, 22-year-old John Moore. "I don't enjoy line-dancing that much," he said, his baby face camouflaged by a thick mustache. "I'm not much of a dancer anyway, but I like the two-step, the swing."

Bob Robertson, a faithful Cowboy Boogie patron, agreed. "I like to two-step," he said. "This new line-dancing...I can't get into that. I'm a two-stepper."

The impact of the country western movement has also found its way to TV. Cable channel TNN, The Nashville Network, has enjoyed more than 10 successful years. And on Sunday evenings, a person can watch "The Neon Armadillo," which counts down the top 10 hottest hits every week and shows off the newest dances. Similarly, VH-1 launched the "Country Countdown" just a few months ago. It looks as if country is here to stay, at least for awhile.

Along with all of its music and dances, country western even has its own fashion style that has likewise crossed over into the mainstream. Many who cringe at the mention of country western contradict themselves by wearing black cowboy boots or a suede vest. According to Darnell, assistant manager of Boot Barn, his store gets all types of customers, not just country fans. He is also up on all the latest fashions. "Boots are the most popular right now, especially the Justin Lace-up Ropers, which have the rounded toe and the low heel," he said. "Also, matching shirts for guys and gals are really in." So what's out? "Fashion boots—the ones with the bracelets and all that," Darnell said.

The music, dancing and fashion of country have all contributed to the popularity of a new style that has become a little less country and a lot more rock and roll. The change has swept the nation, gaining a huge following. "No matter what style you prefer, whether you're a cowgirl or not, you can still have a great time," alternative-dancer Fraga asserted, as she joined the crowd of line dancers jamming the floor.

Legal Alien — continued from page 17

cities, you'll probably get the right answers. But if you ask an American, he or she probably wouldn't know. My neighbor's son recently asked me which continent Germany is on. It also seems as if Germans are better prepared for college. We spend four years in elementary school and nine years in high school. While we don't need General Education classes or have that much "homework", the overall difficulty level seems higher.

Major behavior rules are similar: Blaming economic problems on immigrants or foreign workers "taking" our jobs isn't a new story for me. Some things are more distinct, as decorating your home for Halloween or Christmas, but in exchange, Germans have other festivities. No, NOT the Oktoberfest. They celebrate it only in Bavaria, a highly conservative state in the south of Germany, and you'll see only older folks and American and Japanese tourists participating. Americans may be a little lazier than Germans; for almost every purpose they have an electric device, from bread-machines to automatic garage doors. And Americans like things big: cars, streets, houses, malls — everything seems larger than life.

My time at CSULB has been a unique experience, one that I am glad to have had. I made many new friends during my time here and recommend exchange programs to any student wishing to learn about another culture—I guarantee it will be one of the most enlightening experiences of your life.

"Excuse me, I have to use the toilet. Actually, I have to use the telephone, but I'm too embarrassed to say so."

—Dorothy Parker

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